A successful poem will “come shut with a click, like a closing box.”
W.B. Yeats

“I’d as soon write poetry in free verse as I would play tennis with the net down.”
Robert Frost

TERMS TO KNOW

closed form
open form
epic poems
blank verse
couplet
tercet
heroic couplet
Terza Rima
quatrain
syllabic verse
acrostic
found poetry
sonnet
English/Shakespearean
Italian/Petrarchan
epigram
limerick

POEMS TO STUDY

"Counting the Beats" by Robert Graves p 217
"Yield" by Ronald Gross page 220
"Let Me Not to the Marriage of True Minds" by William Shakespeare page 222-23
"What Lips My Lips Have Kissed" by Millay page 224
"Acquainted with the Night" by Frost page 224-25
"Do Not Go Gentle" by Thomas page 232
“Sestina” page 233

WEEKLY WRITING

CHOOSE ONE:

- In a newspaper, magazine, catalogue, textbook, or advertising throwaway, find a sentence or passage that shows promise of becoming a poem. Copy it into lines like poetry, being careful to place what seem to be the most interesting words at the ends of lines to give them greatest emphasis. According to the rules of found poetry, you may excerpt, delete, repeat, and rearrange elements but not add anything. **Then essay your response to this question:** What does this experiment tell you about poetic form? About ordinary prose?

- Using any sonnet in the book, analyze and explain how the two parts of the poem combine to create a total effect neither part could achieve independently. Identify the turning point and paraphrase what each of the poem’s two sections say. Consider: Shakespeare’s “Let Me Not to the Marriage of True Minds,” (page 222-3), Edna St. Vincent Millay’s “What Lips My Lips Have Kissed” (page 224), or Robert Frost’s “Acquainted With the Night” (page 224-5).